the journal of college radio
September, 1980 Vol. 18, No. 1

early college radio; promises and problems

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College Radio and Music Changes
Summary of Copyright Royalty Fees

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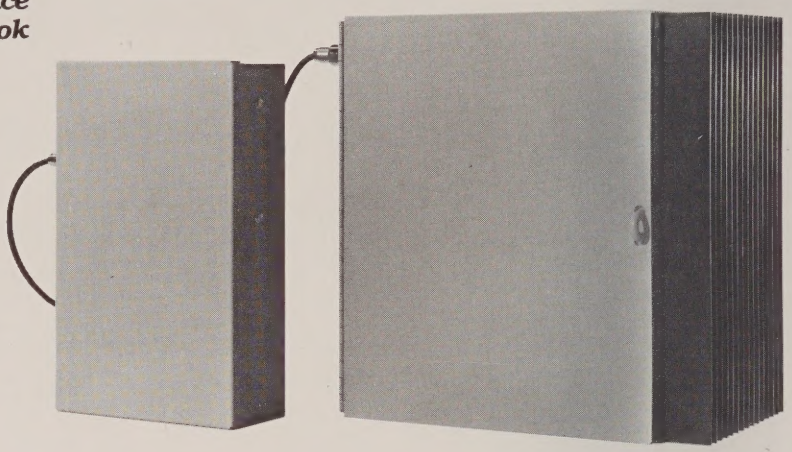

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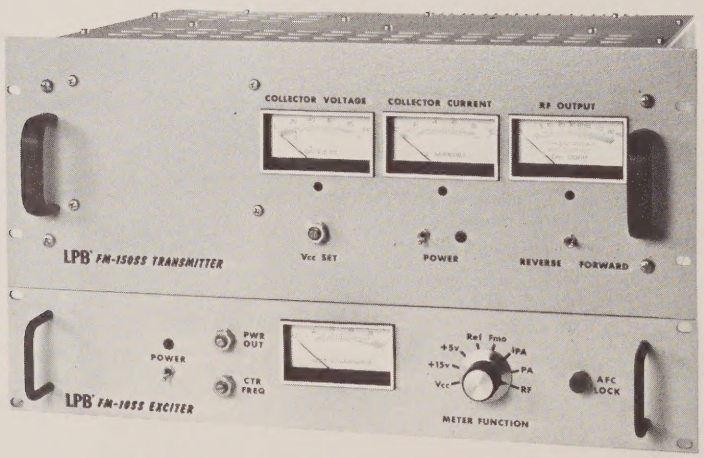

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IBS

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in this issue:

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from the editor

The beginning of the Fall semester is probably one of the more exciting times in the operational/programming cycle of most school and college radio stations. After perhaps operating with a "skeleton" crew during the Summer months, your staff is back at full-strength and people are fired-up with new ideas and willingness to work.

It's also a time when new people take those first, unsteady steps towards joining your staff. Too often, this aspect of the Fall activities is overlooked or its importance not fully recognized. But when the normal turnover in staff is as great as it is at a school or college station, it is absolutely essential to do some thinking and planning to recruit and train new staff.

It is an all too common situation for stations to suddenly wake-up, usually sometime in March or April, and realize that a larger-than-anticipated number of people will be leaving, through graduation, transfer,drop-out, etc. Stations whose staffs are now topheavy with Seniors will face this problem in the coming Spring.

The tendency is to depend on your experienced staff and spread them out as much as possible. Eventually, that will no longer work. New people are needed on an almost constant basis and recruiting and training should be a major part of your planned activities.

Many of the recruiting opportunities have already passed. The time to finalize planning is in the Spring for the following Fall. Over the Summer, recruiting can start with a letter and response form mailed to all incoming Freshmen. Usually, the admissions and/or housing office has one or more mailings going out and with the proper contact, you might be able to get your material included with theirs at little or no cost. If you want to do a separate mailing, the admissions office may well have a computer-generated list of incoming Freshmen in adhesive-back label form.

Freshmen Orientation Week (or whatever it's called where you are) is an excellent time for station exposure for recruiting both staff and listeners. "Live" broadcasts are an excellent way of doing this, along with "open house" at your studios. Staff application forms should be readily available.

Other recruiting methods include on-air promotion, flyers, posters, stories in the campus newspaper, etc.

Now that you've recruited the new people, the next step is a training program designed to get them involved in their area(s) of interest at the station and give them the basic skills and knowledge they'll need to get going. This is not as easy as it sounds because it forces us to design and carry-out training and puts us in the position of teachers, a role reversal that may not be quite comfortable. It is likely this is somewhere around the point you find yourself at this time.

Another overlooked but vital element in working with new staff people is making them feel part of what is going on at the station and not an outsider looking in. Sure, this sounds like a very natural thing to happen, but it's not as easy as it seems. Most of us have very short memories and find it hard to remember our feelings when we first walked in the door at the station, looking to join the staff. Present staff members tend to hang out together and, consciously or unconciously, new people are excluded from conversations, ignored, or treated with little or no respect or interest.

Perhaps the key is involvement. Once new staff people become immersed in actual work at the station, their acceptance will come easier. But it doesn't hurt to remind present staff of the problem and ask that they make a conscious effort to make new staff feel a welcome part of the station.

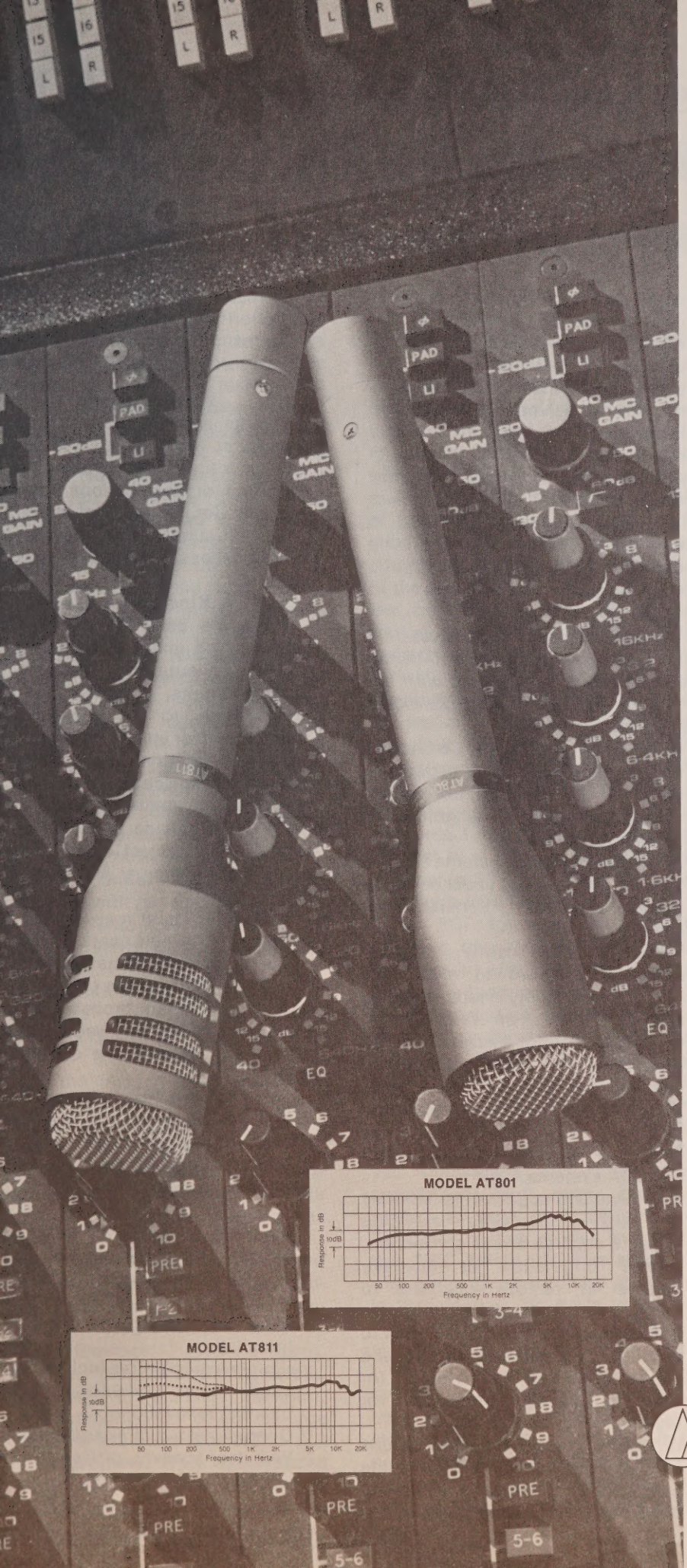
The coming year promises to be an interesting one for school and college radio stations. Just about now, the first wave of construction permit approvals will be coming out from the FCC, giving the go-ahead for hundreds of 10-watt FM stations to begin their power increases and/or frequency changes. With the power increases come larger audiences and larger responsibilities in serving them.

The record company situation is not likely to get better very soon. Promotion budgets are either non-existent or very tight, and promo copy distribution is the same. The pinch is being felt more at the smaller stations, which is understandable. It'll mean your Music Director will have to work harder to get the records you need, and if you're not already doing one, you should give some serious thought to publishing a playlist providing some feedback to record companies on a regular basis.

Satellite technology is coming closer to reality for our stations as the cost of the equipment comes down. It is already being used for distribution of independently-produced programming for noncommercial radio in addition to the standard NPR fare. One problem is getting a handle on costs. Various knowledgeable people have given estimates of from $10,000 to $30,000 on equipment by the end of this year. We're keeping in touch with this and will be publishing further material on the subject in the upcoming months.

As you'll note elsewhere in this issue, the FCC has abolished the Third Class Operator license and completely replaced it with the no-exam Restricted Permit. (That's the one where you simply answer a few questions on a computer card and mail it in to the FCC's Gettysburg, PA office). This puts additional burdens on the stations for training to help insure that your people have at least a working knowledge of the FCC rules and regulations under which your station operates. If you don't devise your own training program in this area, you are only asking for problems sooner or later. Somewhat surprisingly, the FCC is also proposing to eliminate the requirements to use a First Class license holder to do transmitter installation, maintenance and repair. Under their proposal, that

(Continued on Page 10)



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Introducing affordable smooth sound. The remarkable AT801 and AT811 Electret Condensers. With curves so smooth you would have to pay a bundle to match them anywhere else.

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PTFP grants possible for school & college radio stations

Because of the criteria established by the Corporation for Public Broadcasting, (CPB), most school and college radio stations have not been eligible for federal grants designed for noncommercial broadcast stations. The CPB criteria require minimums in number of full-time professionals on the station staff (5), and in annual operating budget ($100,000 or more) which most school and college stations simply do not meet. CPB criteria on studio facilities, and power output are less of a problem. However, a grant program called the Public Telecommunications Facilities Program (PTFP) provides some possible opportunities for those not meeting the CPB criteria.

The PTFP is an outgrowth of a program previously administered under the old Department of Health, Education, and Welfare (HEW). That program was transferred to the National Telecommunications and Information Administration (NTIA) which operates under the Department of Commerce (DOC). (This alphabetical jargon requires a bit of concentration to understand, but it is vital in trying to decipher the structure with which we are dealing in Washington).

NTIA itself is an outgrowth of the old White House Office of Telecommunications Policy (OTP). It has become involved in a wide range of new ideas and proposals and seems to carry a lot of influence with its recommendations.

When NTIA took on the PTFP grants, it also revised the objectives, priorities, activities, and eligibility criteria.

The stated objectives of the PTFP are:

1. To extend delivery of public telecommunications services, using broadcast and non-broadcast technologies, to reach citizens not currently being served.
2. To increase public telecommunications services and facilities owned by, operated by, and available to minorities and women, giving special consideration to applications from stations or other entities controlled or managed by women or minorities, providing substantial programming to serve them.
3. To strengthen the capabilities of existing stations. to maintain or enhance service, by upgrading broadcast facilities.

To achieve these objectives, the PTFP has been designed with certain priorities, each coordinated with one or more of the above-mentioned objectives:

- Activating new public broadcast stations and non-broadcast facilities which bring first service with local origination capabilities to a geographic area.
- Extending existing systems by such means as increasing tower height or power, constructing translators, or cable networks.
- Providing significantly different additional services to meet substantial community needs, such as serving Indians on reservations, second service for Blacks and other minorities in major population centers, systems for distributing programming to Spanish-speaking and other bilingual communities, delivering services through ITFS and SCA systems.
- Improving and augmenting facilities of existing stations, including projects such as stereo conversion, mobile origination or auxiliary studios at remote locations to promote greater public participation in local neighborhoods, facilities to produce programming by, for and about minorities and women (or other specialized purposes) for regional or national distribution.
- Unique or innovative applications include projects which fall outside established priorities but clearly fulfill overall objectives of the law.

By reading through these objectives and priorities, you can understand the kinds of projects most likely to be funded through the PTFP grants.

Who Can Apply?

Eligible applicants include: public broadcast stations; non-profit foundations, corporations, institutions or associations organized primarily for educational or cultural purposes; state or local governments or political or special subdivisions of a State.

Kinds of grants

There are basically two kinds of grants which may be awarded by the PTFP: construction grants, and planning grants. A construction grant would apply to the activation, expansion and/or improvement of public broadcast stations and for non-broadcast service facilities or interconnect systems. A construction grant could provide up to 75% of the total eligible project costs, although the average for most has been about 60%.

A planning grant may provide up to 100% of the eligible costs for planning projects for which construction funds are eligible, although a planning grant application would probably stand a better chance if it involved a matching percentage as with the construction grants.

Eligible Expenditures

Not all expenditures involved in planning and/or construction are eligible for possible funding. Eligible expenditures include:

* Planning projects for which construction funds are eligible
* Preoperational costs for new facilities
* Electronic equipment and related installation

Ineligible expenditures include:

* Land, major buildings and major building renovations
* Operational supplies and expenses
* Vehicles, scenery, office equipment and certain other costs.

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FCC third-class licenses abolished; first-class may be next to go

The FCC has again changed its operator licensing rules, this time abolishing what little had remained of the Third-Class Radiotelephone Operator Permit as it related to the routine operation of broadcast stations. However, personnel who operate your station's transmitting equipment will still need the no-exam Restricted Radiotelephone Operator Permit — the computer card form that's filled-out, signed, and sent to the FCC's office in Gettysburg, Pennsylvania.

This move is the latest in a series which has seen the downgrading of broadcast operator requirements and the placement of operator training responsibilities on the individual operator and the station, rather than on the FCC. Instead of the FCC providing exams and thus in some respects screening potential operators, it now is left up to individual operators to familiarize themselves with the appropriate rules and regulations, and it's up to the stations to verify this understanding on their own.

There's still a lot of confusion in this area. Actually, announcers themselves don't need any license or permit — only those people who operate the transmitter. However, at most stations, the announcer is also the transmitter operator and takes the necessary meter readings (if the station is above 10-watts). That's why most announcers have operator permits, commonly known as licenses.

Until a few years ago, the required permit was a Radiotelephone Third-Class Permit with broadcast endorsement. This meant taking an exam on Element 1, (general rules), Element 2, (general operating rules), and Element 9, (technical matters). Simple memorization could get you through the exam for Elements 1 & 2 with no problem. But, the dreaded Element 9 posed a hurdle many found difficult to overcome. In many ways, it helped separate those willing to spend the time involved in mastering the material from those whose interest in radio was too casual to motivate them to put in the often considerable effort to pass the Element 9 exam. For those who did pass it, especially non-technical people, it provided a feeling of accomplishment not easily matched in most classroom exam situations. On the other hand, much of the material was not very relevant to the conditions under which most school and college radio stations operate.

First, the FCC eliminated the requirement for Element 9 at 10-watt FM stations. Last year, they extended that policy to most all routine station operation and abolished the Element 9 exam entirely. This meant that all you needed was to pass the exams for Elements 1 and 2, which was not very difficult at all. Of course, most of the material in Elements 1 and 2 had little to do with broadcasting.

The FCC further downgraded the operator requirements by changing the rules to allow an operator of virtually any "commercial" class license to handle routine station operations, in other words even the holder of a "Restricted" Permit. This meant all you had to do was answer a few questions on a computer-card form, certify you can speak English, that you can keep at least a rough written log, and that you understand all of the rules, regulations and other provisions related to your intended operation. The form is then signed and sent to the FCC office in Gettysburg, PA where it is processed and your permit is then issued. No exam is required, nor does the permit need renewal — it is valid for the lifetime of the holder.

Immediately, this Restricted Permit became the most popular type of operator license at stations, for obvious reasons. The problem was that many stations and individuals did not pick-up the slack and institute their own training programs. And, the average understanding of the FCC rules by routine operators dropped considerably.

Some stations, recognizing the problem, devised their own exams covering the rules and used some of the more pertinent material from the original study guides as resource information. Some stations continued to insist that their operators take the FCC's Element 1 and 2 exams for the Third-Class permit instead of just filling-out the form for the Restricted Permit. Although this did not insure adequate knowledge of the applicable FCC rules in itself, it was at least a token effort to see that operators in fact did receive some exposure to the Commission's rules and regulations.

This was usually supplemented by a station training program covering the parts of the now-defunct Element 9 that did relate to the station's operation.

Now, at least as it relates to broadcast station operation, the Third-Class permit and Elements 1 and 2 are gone. The entire responsibility for learning the applicable FCC rules and regulations is on each individual, and on the station itself. The rules changes have not lessened this responsibility.

Those who presently hold FCC-Third-Class Operator Permits will not be able to get them renewed. Instead, they will have to apply for a Restricted Radiotelephone Operator Permit using the computer-card, FCC form 753. In effect, the latter is an "instant" license when you concurrently complete FCC form 753T and post it at the station until your Restricted Permit is actually received.

Elements 1 and 2 will continue to be a part of the Second-Class exam, and those few who had needed a Third-Class permit for marine use will have a new Marine Operator Permit.

Two other operator licensing rules continue to create some problems at some school and college-based radio stations. FCC operator permits are only issued to U.S. citizens. Foreign students, even those who have applied for U.S. citizenship, cannot presently be issued an FCC operator permit. In instances where non-U.S. citizens are on-the-air, another person with the appropriate FCC license must be in charge of the operation of the transmitting equipment. Certain high school stations have also run into problems with the age restriction on Restricted operator permits. Applicants for Restricted permits must be at least 14 years old.

What does this all mean for your FM station? If you don't have an operator training program which includes coverage of the FCC rules applicable to your station's operation, you should sit down and get one going. Otherwise, how will you know if your operators know and/or understand the FCC broadcast rules? If you've been relying on FCC exams to help screen your potential staff people, you're on your own now. Though they no longer have to take an FCC exam, the Commission still holds individual operators and stations responsible for knowing the applicable rules and regulations covering their operations. Every station should have a copy of at least Volumes I and III of the FCC rules and regulations on hand for reference. And, don't let the subscription to the updates expire!

Till now, these operator rules changes have been aimed largely at the announcers and others who routinely operate your station's transmitting equipment. But, even newer proposals may affect the requirements for those engineers and technicians who install, maintain, and repair your transmitter system.

In August, the Commission announced a Further Notice of Proposed Rulemaking that proposes to discontinue First Class Operator licenses and allow installation, maintenance, and repair of transmitting equipment in the AM, FM, and TV broadcast services by the holder of any class of "commercial" operator license. Again, as with your

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early college radio
promises and problems

By Michael W. Taylor, Ph.D.
Assistant Professor Journalism,
Radford University

Editor's Note:

When most of us use the term "college radio" we generally mean a largely student-staffed station based at a college or university, broadcasting special and general interest programming to campus and/or community audiences. As used in the following article however, "college radio" refers to any noncommercial educational radio station operated by or at a college or university. As we'll learn, early facilities were often used primarily for instructional purposes. This article gives us a look back at where noncommercial educational FM stations came from and how "college radio" developed.

JT

College radio traces its beginnings to the earliest days of broadcasting. From 1920 to 1924, a number of institutions of higher learning experimented with radio and during the period, the airwaves crackled with a variety of fledging broadcasts.

Many early college stations were begun as extensions of manual arts and scientific programs and before the advent of voice transmission, little serious thought was given to the use of radio for reaching mass audiences. Once voice transmission became widespread though, a number of educators saw potential for radio as an instructional medium and educational and cultural programming set the tone for the bulk of early college broadcasts.

It is difficult to pinpoint the birth of college radio even though institutions of higher learning were among the first to erect broadcasting stations. It appears, though, that college radio pre-dates commercial broadcasting by at least half a year. Popular history credits Pittsburgh's KDKA with making the first commercial broadcast with an account of the 1920 Harding-Cox elections. Six months before that historic fete, though Grove City College in Pennsylvania claimed to have carried out a program which was broadcast from the College to the New Castle, Pennsylvania Rotary Club. By that time, a number of public schools in New Jersey were reportedly also using radio in their educational programs before the commercial radio era was inaugurated in the fall of 1920.

Interest surged in educational and cultural programming. As early as 1921, a national program of educational broadcasting had been proposed to the federal government. Armstrong Perry, who was then serving as radio counsel to the Payne Fund, approached U.S. Commissioner of Education J.J. Tigert with what later proved to be an unsuccessful proposal for a system of national broadcasts. Tigert favored the idea but he noted there was then strong opposition to federal involvement in education.

But in the **Biennial Survey of Education** for 1920-22, Tigert noted that numerous independent efforts had been made in educational broadcasting in the short span of two years. By the end of the report period, 60 institutions of learning were broadcasting programs of music and education to an estimated potential of between three and four million listeners.

In the report, Tigert noted the programming efforts of the numerous broadcasting stations owned and operated by U.S. institutions of higher education:

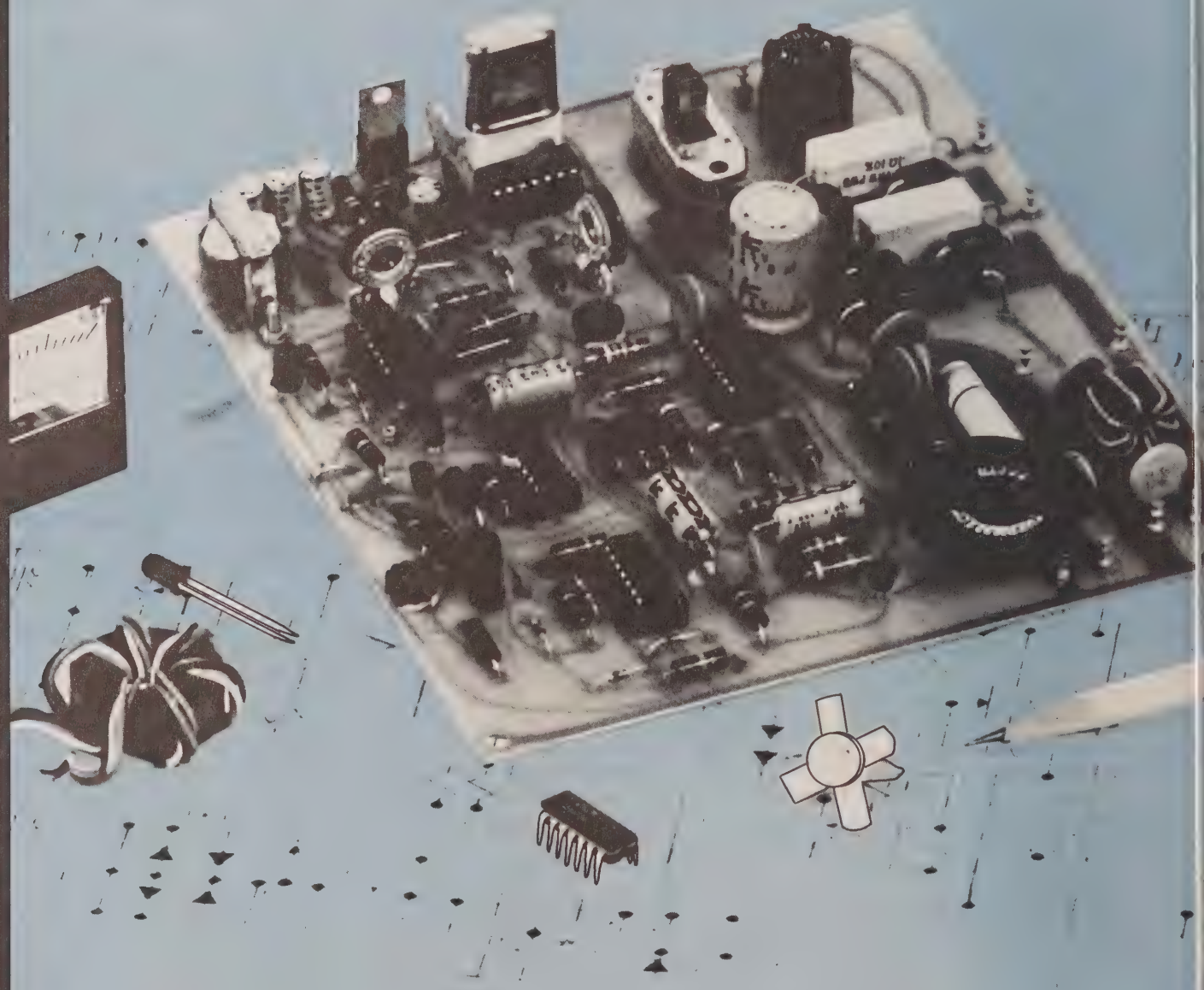
> Universities have recognized the great good to be gained by sending instruction over the ether waves, and are using the radio as a medium for extension courses. Operatic and symphony concerts, the day's news, market and weather reports, all the things which go to make life rich in experience can now be dispensed through the air to all who will listen.
>
> This is a big advantage to everyone, but it is particularly valuable to those people who live in remote districts, in villages, and rural communities. The radio now brings into their homes the news and entertainment, instruction and culture, from which they have been cut off by distance.
>
> In November, 1922, fifty-seven colleges and universities in the United States were reported as having telephone broadcasting stations, amongst them the University of Colorado, University of Arizona, University of California, Tulane University, University of Missouri, Purdue University, University of Vermont, University of Texas, Cornell University, University of South Dakota, Ohio State University, University of Nebraska, University of Wisconsin, State University of Iowa, University of Cincinnati, West Virginai University, Iowa State College and the University of Illinois.

Tufts was apparently among the first institutions of higher learning to propose a widespread program of educational broadcasts. Reports of the plan appearing in the June, 1922 issue of "Radio News" indicated the Tufts Wireless College was to be aimed at an audience of 35,000 people who lived in an area whose circumference stretched from Wisconsin to Northern Florida.

The proposed program of thirteen broadcasts was designed to be of a popular nature which would not be beyond the comprehension of listeners as young as 15. The planned broadcasts, which were not to exceed a length of 30 minutes, covered a wide variety of topics such as architecture, drama and geography.

From the plains of Kansas came the boast, "The only regular college

The components in the lower left hand section of this circuit board have never been used in a carrier current transmitter before.



THE PROBLEM:

– High background noise and hum levels in carrier current broadcasting demand maximum transmitter modulation levels to insure the best possible signal to noise ratio. But, high audio levels can easily result in overmodulation and distortion.

– In studio compressor/limiters are only partially helpful because they cannot control the audio level after it leaves the studio along phone lines and cannot control individual transmitter level in a multi-transmitter system.

– Carrier stations cannot monitor transmitter performance so modulation may be poorly adjusted and audio quality degraded for long periods of time.

THE SOLUTION:

In-transmitter automatic level control.

BUILT-IN 100% MODULATION

From September 7, 1980 every Radio Systems' TR-20 solid state transmitter will be equipped with automatic level control circuitry which provides **20 db of limiting range capability.** Now audio levels can be set high to insure good dial presence and maximum signal to noise ratio without the risk of overmodulating the transmitter.

This major carrier current technical innovation should dramatically improve the quality of your on-air signal.

WORKING IN CONJUNCTION WITH YOUR STUDIO EQUIPMENT

If you already have a studio compressor/limiter it will set overall operating levels. Then, the transmitter will compensate for phone line changes and set individual transmitter parameters in a multi-transmitter installation. The limiter activates only in the case of overmodulation so no pumping or other processing artifacts can result. A switch allows the complete deactivation of the automatic circuitry for setup or manual operation.

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The TR-20 solid state 20 watt transmitter and CP-15 coupler. Radio Systems' "Phase II" transmission system.

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course in the world which is given by radio — enroll in it." Kansas State Agricultural College, 500 watts and a 48 page radio college catalog comprised what was claimed to be "the first institute in the world to offer a regular course of systematic instruction by radio." It was 1924 and the first of many colleges of the air was launched with a collection of 40 course offerings.

Educational broadcasting historian Carroll Atkinson holds that Nebraska Wesleyan University was actually the first institution of higher learning to offer broadcast instruction to the classroom. Citing litigation over a licensing dispute between the University's station WCAJ and station WOW, Atkinson asserts that NWU first attempted classroom instruction as early as 1921 over the University's experiementally-licensed station 9YD.

Organized interest in radio in American institutions of higher learning goes back much farther than the NWU experiments. In 1906 the Weld Phonepterograph Company of Harvard University was organized as a result of growing interest in wireless experiments which were being carried out by dormitory students as early as 1902. The organization, which later came to be known as the Harvard Radio Club, organized rules to be observed by student stations. Wireless messages were sent by club members for the convenience of fellow Harvardites. It wasn't long until interest created by the club spawned a credit course in wireless.

From wireless experiments to full-scale broadcasting — college radio had come a long way in a very short period. Throughout the ranks of educators, the momentum of the period generated optimism about the potential of radio. As one writer later recalled:

> Before we were aware of what was happening, we discovered that there had developed, under our very eyes, one of the most potent educational influences of modern times. . .
>
> Thus we entered upon a new era in radio and in education, and we found teachers eager to discover ways of utilizing the radio as a means of realizing the educational objective of the school curriculums. However, in a virgin field, with a new instrument, they were without experience and had to proceed blindly to discover its place in the school program.

It was clear that by the early 1920's radio had caused a wind of enthusiasm to sweep through the ranks of educators. Articles appearing in radio journals offered numerous predictions that radio would vastly change the face of the American nation. Especially in the small towns of the countryside, radio promised to spread cultural resources which had mostly been confined to the nation's larger cities.

The wireless brought news, music and lectures to thousands who had rarely had the chance to enjoy them before. A unity of culture began to permeate the hinterlands and there were those who saw the phenomenon as a vehicle to increased international understanding. Wireless experimenter Nikola Tesla went so far as to predict that the radio would serve as a tool for world peace. In an interview reported in "Radio News," Tesla said,

> We will never overcome international friction and wars by pacts and agreements, however solemn, nor will we by this means abolish the barriers that separate the nations from one another and are an impediment to general progress. There is only one way of achieving this great end and that is by annihilating distance. The wireless art will accomplish this in every respect.

Tesla's prediction never came about, but his optimism was characteristic of the enthusiasm generated by the new medium. In **Teaching Through Radio** William Levenson pointed out that "From various sources comments were heard of a 'cultural reawakening' and a 'spiritual rebirth' due to radio's influence." Wiley and Young noted that perhaps it was the novelty of radio which caused educators to become overenthusiastic about the new medium and many of the elements of the educational revolution never materialized once the "newness" had worn off.

But enthused educators of the period looked not to the future but to the present where the promise of radio lay before them. They were not alone. The early 1920's were marked by a surging interest in radio, not only amongst educators but the general public as well. The sale of radio sets climbed. Growing from a scant 200,000 in 1922, set sales by 1924 had reached a million and a half.

But the growth of broadcasting brought a host of problems, chiefly caused by a lack of sufficient regulation. A 1912 congressional act required that every radio transmitter had to be licensed by the U.S. government and gave the Secretary of Commerce jurisdiction over broadcast law. But during the early days of broadcasting, the government con-

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from the editor.....

(Continued from Page 2)

work could be done by anyone with a Restricted Permit. That is, it could be done by them legally. The station would have to judge their technical competence on their own.

Also in this issue you'll find some basic information about the Public Telecommunications Facilities Program. This may be a source of grants for school and college stations even though they don't meet the CPB criteria for professional staff and/or operating budget. With tightening budgets, stations are looking increasingly to outside sources, and this one might work for you.

Elsewhere, Norm Prusslin takes a brief look at music changes since the late 60's and the role played by college radio. And, Dr. Michael Taylor looks at some of the promises and problems of early college radio.

A brief reminder to those who may have been unaware of it — we're always looking for ideas and articles for publication from our stations, particularly if the subject is of general interest to other school and college radio stations. There's no fee involved, but there is the prestige that comes from publication, and it can be a helpful addition to your resume. Just get in touch with us at the **Journal of College Radio**, P.O. Box 592, Vails Gate, NY 12584.

The same goes for stations with equipment to buy or sell who want to take advantage of our free classified listings. Drop us a note and we'll try to help.

JT

PTFP grants possible...

(Continued from Page 4)

As you work on preparation of your application, it's a good idea to talk it over with the PTFP Program Officer for your State, and make revisions if necessary **before** you submit it. The PTFP address and phone number are given at the end of this article.

Competitive Criteria

The PTFP has a total amount of funds which can be awarded each year. This total is not nearly enough to fund all of the applications received. (They usually receive about 500 applications, and that number is expected to go higher as more stations and groups learn about the program).

To judge the applications on a comparative basis, various criteria have been established, each with a range of point values. As a Field Reviewer examines each aspect of the application, points are awarded for each element of the criteria, with the total used to establish the relative merit of the application in comparison with other applications. The Field Reviewer's Checklist contains a detailed listing of each of the criteria and the point range assigned to it. Among the elements taken under consideration are:

* Is a first service proposed?
* How well documented is the application?
* Was there contact/participation with State or Regional planning agencies or other noncommercial stations?
* Financial qualifications of applicant to raise remaining funds; how much community financial support is expected?
* Have alternate technologies been considered and evaluated? What is the technical feasability of the proposal?
* If for a planning grant, what are the qualifications of the planners?
* Has applicant obtained or initiated timely request for any necessary FCC authorization?
* Involvement of and/or benefits to minorities and women in proposed project.
* Involvement of Community Advisory Board and members of local community.

Of course, there are other factors involved as well, some of which you can identify from another reading of the PTFP objectives and priorities.

When to Apply

The PTFP grants are awarded once each year, usually in July or August. The deadline for applications for the next round is January 12, 1981. Considering the work involved, that doesn't leave too much time to prepare the application and supporting documents.

How to Apply

If you're interested in submitting an application, you can request complete information including all necessary forms, a copy of the applicable regulations, and a copy of the Field Reviewer's Checklist (to do a self-evaluation of your proposal). Write to: Public Telecommunications Facilities Program, National Telecommunications & Information Administration, U.S. Department of Commerce, 608 13th Street, N.W. - Suite 803, Washington, D.C. 20004. To save time, you may want to call instead. The phone number is (202) 724-3307. Ask for the Program Officer for your State or for the PTFP Administrator. Your Program Officer is a good contact who can answer any questions you may have while you are preparing your application. He or she can also provide helpful suggestions based on their experience with other applications. The contact and familiarity they have with you and your proposal may work towards your benefit when the applications are later read and evaluated.

early college radio...

(Continued from Page 10)

tinued a long-standing tradition of laissez faire towards business and Washington stayed away from the question of who operated on what frequency and at what time. In the early days, the matters were left to the growing number of broadcasters to work out for themselves. Gentlemen's agreements among many stations resolved matters of scheduling and frequency and the system worked for a time. Confusion soon followed.

Between 1922 and 1925, four radio conferences were held to study the question of radio legislation. All of them concluded that congress would have to act to resolve growing problems that had been spawned by the seemingly endless growth of broadcasting. It was not until the Radio Act of 1927 that some order began to be made from the chaos.

Before the historic legislation was passed, however, an ear-splitting potpourri of signals greeted the radio listener with a confused mass of program material. One U.S. city had 25 stations, all of them broadcasting on the same frequency. The airwaves were an electronic jungle.

Some stations, owned by major U.S. corporations, solved the interference problems by increasing their broadcasting power to super levels of 50,000 watts. Giant transmitters blasted through feeble rival signals, many of them beamed by colleges and universities.

For some institutions of learning, the chaos had become too much. Forty-nine college and university stations went off the air in 1924 alone. As the operational finesse of broadcasters increased, another competitive element had raised its head — radio listeners were beginning to expect professionalism in broadcasts.

Some early college broadcasters learned the hard way that U.S. audiences wanted a high degree of sophistication in program material. The age of broadcasting had spawned a growing bevy of trade practices that had to be observed. Audiences had become fickle and boring program material could be quashed with the rapid flick of a dial. Some college broadcasters responded to the challenge; others didn't. As the first decade of the broadcast revolution wore on, many attempts fell by the competitive wayside.

There were a number of causes for the early failures. In his book, **Teaching Through Radio**, William Levenson hinted at a few:

> Sustained experimentation in school broadcasting was handicapped by various factors; the indifference or undue conservatism of some administrators, the lack of satisfactory equipment, the pressure of time upon the broadcasting teachers, the absence of effective organization and experience as well as insufficient funds.

Wiley and Young voiced other reasons for the failures in this analysis:

> Two principal reasons for the failure of many (educational) stations were the excessive operating expense and the poor quality of programs. Often sufficient funds were not alloted for proper maintenance of equipment or for the development of programs and broadcasting techniques. Often, too, initial enthusiasm for this magic instrument of education diminished. There was keen competition as well form commercial interests for broadcasting channels.

Early radio researcher, Cline Koon, cited like problems for the demise of some early educational broadcasting experiments. Woelfel and Tyler voiced a similar analysis in **Radio and the School.**

What had begun as an enthusiastic venture had become a bitter disappointment for many early college broadcasters. From 1921 to 1936, over 200 licenses were issued to educational institutions. By 1937, that number had shrunk to 38.

In hopes of recouping its losses, the educational establishment petitioned congress to reserve some AM channels exclusively for educational use. But pressure from commercial broadcasters killed the move and educational broadcasting got short shrift in the Communications Act of 1934.

Commercial stations had argued that they were already carrying educational programs and thus, there was no need for a special category of licensing. Soon after passage of the Communications Act, though, commercial stations began to lose interest in educational programming.

Belatedly, perhaps, the FCC finally realized that educational broadcasting needed special treatment and in 1940 the Commission reserved five of the 40 channels on the old FM band for non-commercial educational use. In 1945 the first 20 of 100 channels in the new 88-92 MHz band were set aside exclusively for educational use. In 1948 the Commission authorized 10 watt operation. This enabled colleges and other educational institutes to go on the air at minimal cost, gain experience, and later improve their facilities. These commission actions were the shot in the arm needed by educational broadcasting and serve as the bedrock for modern college radio. Today, more than 400 educational stations beam signals throughout the United States.

FOOTNOTES

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11. Roy D. Wiley and Helen A. Young, **Radio in Elementary Education** (Boston: D.C. Heath and Co., 1948), p. 384
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13. Ibid, pp. 94-95
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recent trends & future outlook

by Norman Prusslin,
General Manager,
WUSB, State University
of New York/Stony Brook

Just a little under 20 years ago, most people now in college radio were not yet born or had just recently arrived. Certainly, they were not yet aware of music trends of the times. This lack of first-hand timely experience is somewhat of a disadvantage in taking a look at how music got to where it is today. At best, we can briefly take a look at the history, listen to some of it on record, and gain a little more understanding of how it all happened, where it may all be going, and what part our kind of radio stations have played and will continue to play in this development.

In the mid to late 60's, the contemporary music scene was a still fledgling art/craft form. Record company heavies knew that they had a potential goldmine in the folk, folk-rock and rock sounds of a generation of singer-songwriter-performers who were addressing contemporary issues in philosophy, morality, and lifestyle to a youth culture that was ripe for major societal change. At the forefront of the dissemination of this new music was noncommercial and college radio. The only kinds of stations where you could hear a full-length eleven-minute Bob Dylan tune was on a WBAI (Pacifica/New York City) or a WFMU (Upsala College, New Jersey). When this music scene became very popular (a.k.a. profitable), the communications/fashion industry bigwigs took over and while on the one hand the hippies were facing their spiritual demise on the streets of San Francisco, the Monterey Pop/Woodstock/Big Bucks attitude was making music's entry into the decade of the 70's.

During the 1970's, our stations continued to play a major groundbreaking role. While the early 70's may have been a holding pattern time in music according to a good number of rock critics (homogenized corporate rock, I believe it was then being

recent trends & future outlook...

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called), noncommercial stations continued to strive for program format excellence and diversity. As the 70's passed their mid-point, we really took over the reins, being the first stations to recognize the existence of the soon-to-be bourgeoning "new wave" sound as well as the decade's other musical success story, jazz/rock/fusion. The Sex Pistols and Spyro Gyra owe a lot to our brand of radio.

What then, is in store for us in the 80's? If the recent New Music seminar held in New York City and sponsored by Rockpool is any indication, it appears that exposure work in the increasingly experimental and non-commercial "new music" field will be an area where our stations can make a mark and latch onto disgruntled listeners who are stymied by the tight playlists of commercial radio.

At the seminar, members of the commercial radio establishment, including such renown figures as Kate Ingram (WCOZ/Boston), Oedipus (WBCN/Boston), and Mike Ellis (WKTU/New York City) discussed at length their battles to get the new music of local, unhyped original musicians and bands heard at their stations. Keeping in mind that WCOZ and WBCN represent two of the remaining voices in a diminishing lot of commercial progressive stations, if these folks are having trouble being a bit daring at stations located in a market with over 400,000 college students, don't expect too much from your local commercial rocker in Anytown, U.S.A.

The other growing area in a continually trend-shifting field is the resurgence of folk/folk-rock music, being touted as the "new folk" by those authorized and given power to create such terms. During the past few years, we've witnessed the successful breakthrough of such folk-rockers as Steve Forbert, Carolyn Mas and Willie Nile, all of whom, in part, owe their initial exposure to the masses to our stations. I believe the folk field is going to explode over the next few years. The Roches are perhaps the next act to break big; metro New York area regulars like Jack Hardy, Lou Stevens, Mark Johnson and Varela may soon add their names to the list and perhaps we'll once again have a folk/folk-rock vanguard that can match the excitement of the Dylan/Tom Paxton/Tim Hardin/Phil Ochs/Eric Andersen hey-day years. When it happens, you know you'll be the prime movers at your station.

Maybe you agree, or maybe you disagree. Maybe your perspective gives you a very different feel for how things are going, and where they're heading. Sometimes it depends on where you're located physically and geographically and the kinds of signals and information that hit you. Certainly, the New York/East Coast is not always at the forefront of future developments and I'd like to know how things look from where you are. Depending on the response, maybe we can get into some other points of view in future columns. Drop me a note, and we'll take it from there.

FCC proposes "postcard" renewals, random station inspections/audits

The FCC has proposed what it calls a major step in the elimination of government paperwork by shortening to postcard size the renewal application each licensed station must file every 3 years, and to substitute random, but complete audits and inspections of selected stations.

With over 9,000 renewal applications from broadcasters filed within each present 3-year period, a statement by FCC Chairman Charles D. Ferris admits that "much of the material now filed. . . by stations. . . receives only a cursory examination by our Renewal Branch because of the sheer weight of applications." The FCC is proposing to allow the vast majority of stations to file a very short form, containing only a few questions that could be processed by a computer. However, it would supplement this review with what are called random audits and field inspections providing in-depth analysis of at least 5% of the stations each year.

At present, the 15-page non-commercial station renewal applications (FCC form 342) are filed by stations each 3 years and reviewed by the FCC to determine whether there are any violations of the Communications Act or the FCC's rules and regulations. The Commission contends it can take a more meaningful look at selected stations, providing a more effective enforcement tool than possible with the present deluge of information filed by all stations.

Because the field inspections and audits would be conducted randomly, stations would have a strong incentive to keep their operations in proper order, never knowing if they might be selected for an in-depth field inspection or audit.

The proposed short form will ask: (1) if the 3 most recent Annual Employment Reports (FCC form 395) and the applicant's Ownership Report (FCC form 323-E) are on file at the

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summary of copyright royalty fees

for school and college radio stations

Because people tend to come and go at student-staffed stations, some of the same questions keep coming up over and over again. One of the perennial questions seems to be about the whole area of copyright fees. So, we thought we'd briefly summarize the information and rates again.

Actually, these rates were established officially in June, 1978 by the Copyright Royalty Tribunal, a governmentally - appointed group charged with administering policy and rates for the newly-revised copyright laws.

Up until that time, noncommercial performances were exempt from copyright royalty payments, but with the new law, this exemption was eliminated and school and college radio stations found themselves having to pay for the first time.

The rights involved are those of the composer(s) of the music being played, not the performer, unless he or she also happens to be the composer. If you look closely at a record label or album cover, you will notice a designation for one of the three major licensing agencies next to each composition.

ASCAP, BMI, and SESAC are the three major licensing organizations which collect copyright royalty payments for distribution to the composers they represent. ASCAP and BMI are by far the larger of the three, with ASCAP holding a slight edge over BMI. SESAC is much smaller, and therefore the fees for use of their catalog are proportionately less.

Because the issue of copyright royalty payments covers much more than music use in broadcasting, negotiations were conducted through representatives of national college organizations, working with IBS in regard to radio. Voluntary agreements were reached on non-broadcast music use with all three agencies, but only with BMI regarding college radio. Later, rates for ASCAP, SESAC, and for those who did not reach voluntary agreement with BMI were established by the Copyright Royalty Tribunal, after presentations from the parties involved, including IBS.

The fee for all three agencies are on a "blanket" basis covering their entire catalog, except for musico-dramatic works which are licensed individually by their publisher.

Shown below are the rates which were established for stations licensed to educational institutions, where the stations are not qualified member stations of National Public Radio (which is covered by a separate set of rates).

All rates shown below are subject to cost-of-living adjustments. For details, contact the Copyright Royalty Tribunal, (202) 653-5175 in Washington, D.C. A complete copy of the rates and policies will be found in the Federal Register, Thursday, June 8, 1978, Part IV. Rates for college radio are shown in section 304.5 on page 25071. High school station rates are the same as those shown for college stations. Updated rates are published each August.

NONCOMMERCIAL EDUCATIONAL FM STATIONS:

LICENSOR	FEES (effective 9/1/80)
ASCAP	$114/year
BMI	Broadcast rights included in per-student fees paid for other campus music use. If no voluntary agreement, fee is $114/year.
SESAC	Class D stations up to 20 watts: no fee; broadcast rights included in rate schedule for other campus music use. FM stations above 20 watts: $25/year.

CARRIER-CURRENT STATIONS:[Closed-Circuit]

LICENSOR	FEES (effective 9/1/80)
ASCAP	If commercial revenue under $5,000, no fee. If commercial revenue over $5,000, $57/year.
BMI	No additional fee; included with non-broadcast rights in voluntary agreement.
SESAC	No additional fee; included with non-broadcast rights in voluntary agreement.

The addresses and phone numbers for the licensing organizations are:

ASCAP
One Lincoln Plaza
New York, NY 10023
(212) 595-3050

BMI
320 W. 57th St.
New York, NY 10019
(212) 587-2000

SESAC
10 Columbus Circle
New York, NY 10019
(212) 586-3450

FCC proposes "postcard" renewals...

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Commission; (2) if the applicant complies with the rules relating to the interests of aliens and foreign governments; (3) if, since the last renewal application was filed, any adverse finding or final action has been approved by any court or administrative body concerning certain charges that may go to the character of the applicant; and (4) if the applicant has placed in its public inspection file all of the documentation required by FCC rules relating to the station's operations. The FCC has also asked for comment on whether additional questions concerning past and proposed programming should also appear on this short renewal form.

Licensees selected at random for an in-depth evaluation will be given a "long-form" asking detailed questions on their technical performance, programming performance, and legal qualifications. This "audit" form will cover much the same information now included in the FCC form 342 renewal form. In addition, Broadcast Bureau personnel may conduct field audits and inspections of licensees whose applications raised particular concerns or to check the reliability of information filed with the Commission.

The FCC proposed selecting at random a minimum of 5% of its licensees, or about 25 every 2 months, for audit. But, the Commission solicited comment on this rate and whether or not it should establish a system which would guarantee that each station would be selected for an audit/inspection within a certain time period, for instance, 15 years. It also asked comment on whether it should select separate random samples from different types of stations or from different geographic regions.

Besides the random Broadcast Bureau audits, the Field Operations Bureau would conduct random station field audits/inspections of a proposed 80 stations each 2 months. These visits would concentrate on technical engineering compliance and on an inspection of the station's public files.

The Commission is also seeking comment for possible revisions to the copy and scheduling requirements for the pre-filing and post-filing renewal announcements now required of noncommercial stations before and after their renewal application is filed.

At the station level, the impact of these new renewal procedures, if adopted, would be to spread out the often-frantic and concentrated renewal activities associated with the application filing. Instead of the emphasis placed on a once-each-three-years effort, stations would have to be especially sure they were in continuous compliance with FCC rules in all aspects of their operations and programming, and that their technical operations and public files were always as they should be. With random audits and field operations, stations would never know when to expect a visit from the FCC, and the visits themselves would likely involve somewhat more depth than at present.

FCC third class licenses abolished.....

(Continued from Page 6)

announcer/operators, your engineer/technicians would need only a no-exam Restricted Radiotelephone permit. Even more than with announcers, this places the burden of responsibility directly with the station and its licensee. No longer will the FCC "pre-screen" potential engineers and technicians through the exam-licensing process. Instead, you'll have to judge individual qualifications on your own. While holding a First-Class license was no guarantee of an engineer's competence, it did serve to indicate a certain level of technical knowledge and understanding.

But, First Class engineers were often hard to find in smaller markets. And, many stations found it difficult to afford the going rates charged by those who were available. Now, licensees will be free to decide upon technical competence on their own, rather than using the FCC's exam and licensing as a guide. Undoubtedly, some will try to hire at the lowest rates and may wind up with incompetent help. In any case, the ultimate responsibility for operating within the FCC technical rules and specifications is on the licensee, not on the engineer or technician.

This abolition of the First Class license and requirements relating to broadcast transmitting equipment installation, maintenance, and repair is not yet final, but rather a proposal at this writing. The FCC has asked for comments from stations, individuals, and other interested parties. Whether you support or oppose this proposal, you can send your comments (an original and 5 copies) to the FCC, 1919 M Street, N.W., Washington, D.C. 20554. Mark it "Attn: Secretary, Comments/FNPR - Docket 20817". Comments are due at the FCC by November 14, 1980. Reply comments are due December 15, 1980. These dates would indicate the likelihood of some action on this proposal early in 1981.

If you've got a specific question on these new rules and proposals, (or on any FCC-related matters), or if you'd like a copy of the full text of the FCC's notice, call the IBS offices at (914) 565-6710 or write to: IBS, Box 592, Vails Gate, NY 12584, and we'll try to help.

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